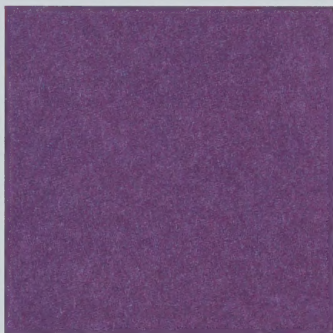




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HANDEL'S

Messiah

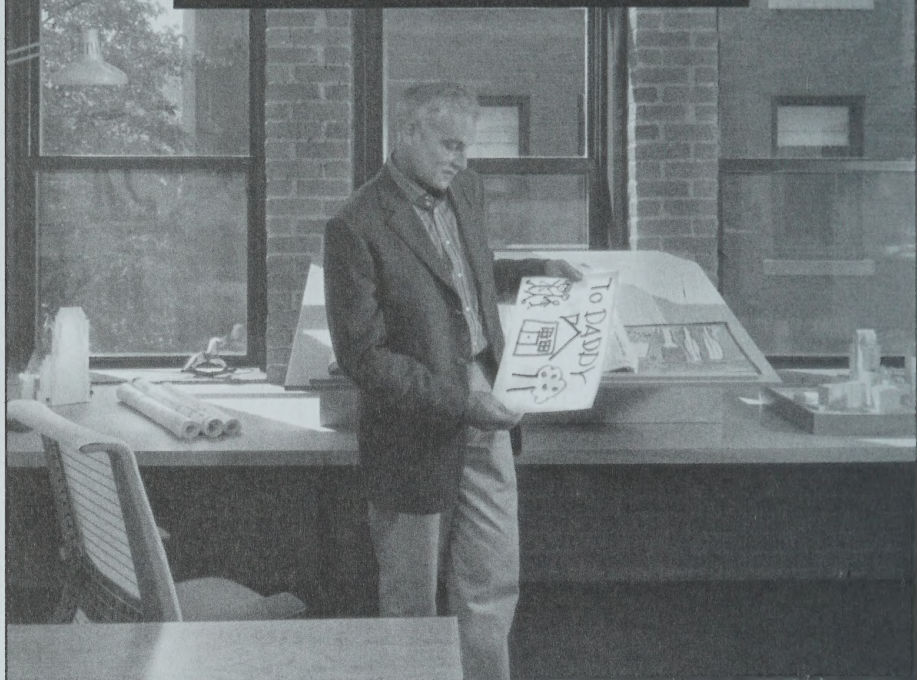
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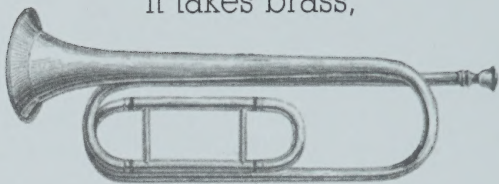
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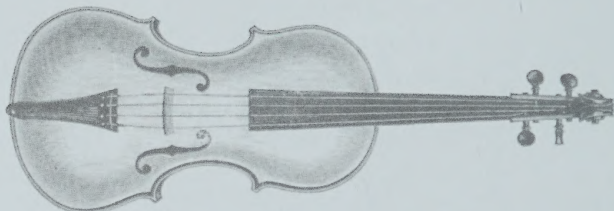
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Program

2006-2007 SEASON

Friday, December 1, 7.30pm
Saturday, December 2, 2.30pm
Sunday, December 3, 3.00pm
Symphony Hall, Boston

Laurence Cummings, conductor

Messiah

George Frideric Handel
[1685-1759]

Part the First

—INTERMISSION—

Part the Second

—PAUSE—

Part the Third

Sari Gruber, soprano
Daniel Taylor, countertenor
Iain Paton, tenor
James Maddalena, bass

5

***This weekend's performances of Messiah are being recorded
for broadcast on WGBH 89.7 FM on Sunday, December 24.***

The program runs for approximately two hours and forty-five minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

Program Notes

HANDEL: MESSIAH

An oratorio is the Italian term for a place of prayer, an oratory, specifically the one in the Chapel of the Congregation of the Oratorio in Rome. Oratorios, never staged, substituted for operas during Lent when opera productions were forbidden.

NOTES IN BRIEF

Handel was an internationalist: England provided the choral tradition that made the German-born composer's oratorios (an Italian genre) possible. *Messiah* uses the French opera overture, English-style anthem choruses, Italian opera recitatives, da capo arias and occasional ensembles, and crowd-choruses common to the Lutheran tradition.

Handel had first written an oratorio, *The Resurrection*, during his Rome period, 1706–10. Although famous in his lifetime as a composer of Italian operas, it was on his oratorios that Handel's career rested firmly for the next 250 years, while only relatively recently have some of his operas been resurrected. Oratorios were less expensive to mount and appealed to a large middle class who may not have felt comfortable with Italian opera. Importantly, Handel's oratorios were in his audience's language—English—and used familiar passages from the Bible and the Book of Common Prayer. Handel and librettist Charles Jennens invented a new genre of “sacred entertainment,” the English oratorio. Ultimately, Handel produced 26 oratorios in English, but without question his 1742 *Messiah* is his best-loved work.

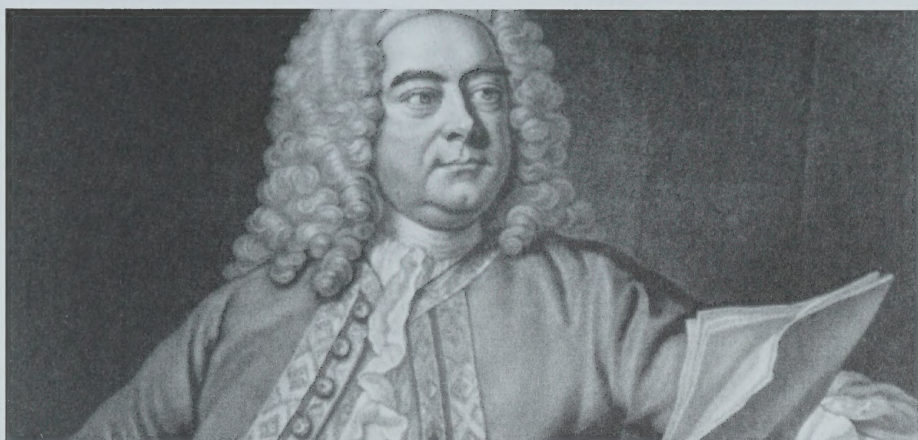
Today you will hear one of the dozen versions of the work that Handel—always accommodating his singers at hand—reworked and conducted. This version, from 1752, casts an alto singing “If God is with us” near the end of Part III.

Oratorios, however, were not strictly liturgical, a part of a religious service.

Handel and J. S. Bach were exact contemporaries, born within 100 miles and a few weeks of each other. These two greatest exemplars of the late Baroque were destined never to meet. After four years in Rome Handel had moved to London in 1711 to pursue a career as an opera composer and did not return to his native Germany. Bach remained his entire life within the region of his birth and never wrote operas. Of the two composers Handel was by far the better known. His success in opera, then as now the most prestigious (and expensive) genre, guaranteed his fame.

Several events, however, conspired to destroy Handel's successful career as a composer of more than 40 operas. First, a rival opera company, the Opera of the Nobility, bid up the prices for the most sought-after singers. Handel's company, the Royal Academy of Music, founded in 1720, in which he had invested his personal money, went bankrupt—and so did the Opera of the Nobility. Handel tried again with a second opera company.

A second reason for the failure of Handel's operas, after two decades of success on the stage, percolated up from a lower social strata. The low-brow ballad opera appealed to English audiences for several reasons: It was sung and spoken in English, the ballads were known tunes, the subject



George Frideric Handel

matter was current and the cast included everyday people rather than Italian opera seria's historical and mythological characters. John Gay's *The Beggar's Opera* of 1728 was a huge success; it even found a place in its libretto to poke fun at such conventions of opera seria as the *deus ex machina*, a god by machine who mechanically resolved the plot dilemmas.

Although Handel himself was deep in debt by 1741, the proceeds from his new work, premiered on April 13, 1742, in Dublin's New Music Hall, went to the three local charities. Handel conducted the subsequent 30-plus performances, mostly benefits for the founding hospital whose board he had joined. Handel kept performing the work every year and arranged 12 versions. Because of the many rearrangements, there is no definitive version of the work. Today's version, from 1753, casts an alto (our countertenor), rather than a soprano, singing in Part III, "If God is with us" in C Minor, transposed down a fifth from the original G Minor. The work ends in D Major.

The large amount of money he raised for charity led Charles Burney to note, "*Messiah* has fed the hungry, clothed the naked, fostered the orphan... more than any other single musical production... in

this or any country." Another wrote, "Perhaps the works of no other composer have so largely contributed to the relief of human suffering." In addition to relieving human suffering, it may also be true that Handel relieved spiritual suffering in that, as one writer ventured to assert, Handel had done more in his music to convince thousands of men that there is a God than all the theological works ever written.

"Perhaps the works of no other composer have so largely contributed to the relief of human suffering."

The idea of setting mostly prose passages from the Bible was new for Handel, whose other oratorios, like his many predecessors in this genre, usually set in Italian or Latin, were dramatic, poetic settings of Biblical events. The Passions set by Bach and others all assign the role of Christ to a singer (usually a low voice). *Messiah* differs here as well in that the Messiah never sings at all. The Rev. Charles Jennens's Biblical quotations were more frequently taken from the Old Testament than from the New. Jennens thought the oratorio would ensure that

"the Solemnity of Church Musick is agreeably united with the most pleasing Airs of the Stage." In London *Messiah* was initially advertised without its name for fear of Church disapproval because it was performed in a secular theater.

Messiah was written in an extraordinarily short amount of time, from August through September 1741. Part One took only six days, Part Two nine days, and Part Three was completed in another six days. The orchestration took only two more days. Therefore, 260 pages of manuscript were completed in the amazingly short period of 24 days. Evidently, however, Jennens was not pleased with Handel's scoring, finding in it "some weak parts, which [Handel] was too idle & too obstinate to retouch, tho' I used great importunity to perswade him to it."

Handel's influence continued to wane in the opera world, but was replaced permanently by his success

in oratorios, especially *Messiah*. When, at the end of the century, Joseph Haydn heard the "Hallelujah" Chorus in London, he wept and famously exclaimed, "He is the master of us all!"

Handel expressed a desire to die on Good Friday, but in fact died the next morning, Good Saturday, April 14, 1859. He conducted *Messiah* only 8 days earlier. Handel was buried in Westminster Abbey; over 3,000 mourners attended his funeral. His statue there shows him holding the manuscript for one of the arias of *Messiah*, "I know that my Redeemer liveth."

-Andrea Olmstead

Ms. Olmstead has been the Society's Christopher Hogwood Research Fellow since 2005. The author of three books on Roger Sessions and of Juilliard: A History, she has published numerous articles and CD liner notes, produced recordings, and taught Music History for 32 years.


HANDEL WRITES TO CHARLES JENNENS

It was with the greatest Pleasure I saw the Continuation of Your Kindness by the Lines You was pleased to send me, in Order to be prefix'd to Your Oratorio *Messiah*, which I set to Musick before I left England. I am emboldened, Sir, by the generous Concern You please to take in relation to my affairs, to give You an Account of the Success I have met here. The Nobility did me the Honour to make amongst themselves a Subscription for 6 Nights, which did fill a Room of 60 Persons, so that I needed not sell one single Ticket at the Door, and without Vanity the Performance was received with a general Approbation. Signora Avolio, [who had sung in *Giulio Cesare*] which I brought with me from London pleases extraordinary, I have form'd an other Tenor Voice which gives great satisfaction, the Bases and Counter Tenors are very good, and the rest of the Chorus Singers (by my Direction) do exceeding well,

as for Instruments they are really excellent, Mr. Dubourgh being at the Head of them, and the Musick sounds delightfully in this charming Room, which puts me in such Spirits (and my Health being so good) that I exert my self on my Organ with more than usual Success. I opened with the Allegro, Penseroso, & Moderato and I assure you that the Words of the Moderato [written by Jennens] are vastly admired. The Audience being composed (besides the Flower of Ladyes of Distinction and other People of the greatest Quality) of so many Bishops, Deans, Heads of the Colledge, the most eminent People in the Law as the Chancellor, Auditor General, &c. All which are very much taken with the Poetry. So that I am desired to perform it again the next time... Your most obliged and most humble Servant George Frideric Handel.

December 29, 1741

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Artist Profiles

Laurence Cummings, conductor



Laurence Cummings is one of Britain's most exciting and versatile young exponents of historical performance, both as harpsichord player and conductor. In 1996 he was appointed Head of Historical Performance at the Royal Academy of Music, which has led to both Baroque and Classical orchestras forming part of the established curriculum. Since 1999 he has been Music Director

of the London Handel Festival. His opera productions include English National Opera, Glyndebourne Festival Opera, English Touring Opera, Opera Theatre Company, Streetwise Opera, and the Royal Academy of Music. As a continuo player he has worked regularly with Les Arts Florissants, The Sixteen, The Gabrieli Consort, and The Orchestra of the Age of Enlightenment. His numerous recordings include the first recording of Handel's newly discovered *Gloria* with Emma Kirkby and the Royal Academy of Music, and recital discs of solo harpsichord music. Laurence Cummings made his debut with the Handel and Haydn Society earlier in the 2006-2007 season with the critically acclaimed production of Monteverdi's *Orfeo*.

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Handel and Haydn Society

Celebrating its 192nd season, the Handel and Haydn Society is a chorus and period-instrument orchestra known internationally for "infusing the music of the past with pure headlong energy" (Boston Globe). Under the leadership of Artistic Advisor Sir Roger Norrington, Principal Conductor Grant Llewellyn, and Conductor Laureate Christopher Hogwood, the Society offers historically informed programs of music from the Baroque and Classical eras. Recent seasons have featured a series of staged operas and programs with dance, including Monteverdi's *Vespers*, Purcell's *Dido and Aeneas*, and Monteverdi's *Orfeo*. The Society also has featured the Boston debut of many rising stars,

such as tenor Plácido Domingo and sopranos Dawn Upshaw, Sylvia McNair, and Christine Brewer. Handel and Haydn may be heard nationally on NPR's prestigious SymphonyCast program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises*, *All is Bright*, and the best-selling *PEACE* which has appeared twice in the top ten on Billboard Magazine's Classical Chart. The Society's award-winning Educational Outreach Program provides opportunities to learn about and perform classical music for more than 10,000 public school students throughout greater Boston each year.

Sari Gruber, soprano



Sari Gruber has established herself as one of today's most sought-after artists on the international stage. Recent operatic appearances

include Pittsburgh Opera, Boston Lyric Opera, New York City Opera, Lyric Opera of Chicago, Los Angeles Opera, and Opera Theatre of Saint Louis. Ms. Gruber's concert engagements include Philharmonia Baroque Orchestra, Columbus Symphony, Cincinnati Symphony Orchestra, San Jose Symphony, Jacksonville Symphony, the Berkshire Choral Festival, and the Houston Symphony. These performances mark her debut with the Handel and Haydn Society.

Daniel Taylor, countertenor



Daniel Taylor is one of today's most sought-after countertenors. He made his operatic debut in Jonathan Miller's production of Handel's *Rodelinda*,

followed by Handel's *Theodora* at Glyndebourne. Mr. Taylor performs and records with the world's leading early and contemporary music ensembles, including Metropolitan Opera, San Francisco Opera, Gabrieli Consort, Academy of Ancient Music, Dallas Symphony, Philadelphia Symphony, and many others. Recent appearances include BBC Proms, the Philharmonia Baroque Orchestra, the Cleveland Orchestra, the Bach Academy Stuttgart, and many others. He last appeared with Handel and Haydn in October 2002.

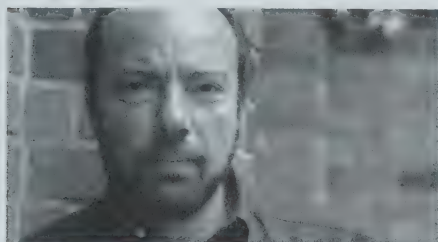
Iain Paton, tenor



Iain Paton studied at the Royal Scottish Academy of Music and Drama. He won the first Erich Vietheer Award at Glyndebourne and subsequently appeared

in Australia, New Zealand, and Norway singing the Lloyd Webber *Requiem*. Mr. Paton has frequently sung with Opera North and Philharmonia Baroque and has also appeared with the Scottish Early Music Consort, Scottish Opera, Les Arts Florissants, De Vlaamse Opera, the Rias Kammerchor, Freiburger Baroque Orchestra, Opera North, Royal Scottish National Orchestra, Philharmonia Baroque, Orchestra of the Age of Enlightenment, and the Mostly Mozart Festival in New York. This is his debut with the Handel and Haydn Society.

James Maddalena, baritone



Baritone James Maddalena is a graduate of the New England Conservatory in Boston. He made his debut with the Boston Pops Orchestra in 1974 and

in 1981 began an association with director Peter Sellars, appearing in his productions of operas by Mozart, Haydn, and Handel. Mr. Maddalena first gained international recognition in 1987 for his portrayal of Richard Nixon in the Houston Grand Opera premiere of John Adams's *Nixon in China*. He has performed in concert with many leading ensembles, including the Chicago Symphony, The Los Angeles Philharmonic, the Boston Symphony, San Francisco Symphony, the Brooklyn Philharmonic, and the Handel and Haydn Society.

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Joan & Remsen Kinne Chair

Abigail Karr

Susanna Ogata

Danielle Maddon

Christina Day Martinson

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VIOLIN II

Jane Starkman

Dr. Lee Bradley III Chair

Anne-Marie Chubet

Barbara Englesberg

Julia McKenzie

Maria Benotti

Lisa Brooke

VIOLA

David Miller

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Andrea Veal
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Katharine Emory
Deborah Cundey Owen
Susan Byers Paxson
Letitia Stevens
Susan Trout
Mary Ann Valaitis

TENOR

James DeSelms
Craig Hanson
Randy McGee
Terence McKinney
David McSweeney
Arthur Rawding
Arthur Rishi

BASS

David Giessow
Herman Hildebrand
Kyle Hoepner
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Program Text

HANDEL: MESSIAH

Original English text taken from the Scriptures by Charles Jennens (1700-1773).

Les traducciones en Español del texto del Mesías se pueden obtener en el lobby.

PART THE FIRST

Sinfony

Recitative, accompanied (tenor)

Comfort ye, comfort ye, my people, saith your God:
Speak ye comfortably to Jerusalem, and cry unto her, that
her warfare is accomplish'd, that her iniquity is pardoned.
The voice of Him that crieth in the wilderness: Prepare ye
the way of the Lord, make straight in the desert a
highway for our God. (*Isaiah XL, 1-3*)

Aria (tenor)

Ev'ry valley shall be exalted, and ev'ry mountain and hill
made low, the crooked straight and the rough places
plain. (*Isaiah XL, 4*)

Chorus

And the glory of the Lord shall be revealed. And all flesh
shall see it together, for the mouth of the Lord hath
spoken it. (*Isaiah XL, 5*)

Recitative, accompanied (bass)

Thus saith the Lord of Hosts: Yet once a little while, and I
will shake the heav'ns and the earth, the sea, and the dry
land, all nations I'll shake; and the desire of all nations shall
come. The Lord, whom ye seek, shall suddenly come to
His temple; even the messenger of the Covenant whom
ye delight in, behold, He shall come, saith the Lord of
Hosts. (*Haggai II, 6-7; Malachi III, 1*)

Aria (countertenor)

But who may abide the day of His coming, and who shall
stand when He appeareth? For He is like a refiner's fire.
(*Malachi III, 2*)

Chorus

And He shall purify the sons of Levi, that they may offer
unto the Lord an offering in righteousness.
(*Malachi III, 3*)

Recitative (countertenor)

Behold, a virgin shall conceive, and bear a son, and shall
call His name Emmanuel, "God with us".
(*Isaiah VII, 14; Matthew I, 23*)

Aria and Chorus (countertenor)

O thou that tellest good tidings to Zion get Thee up into
the high mountain; O Thou that tellest good tidings to
Jerusalem lift up Thy voice with strength, lift it up, be not
afraid; say unto the cities of Judah: Behold your God!
Arise, shine, for Thy light is come, and the glory of the
Lord is risen upon Thee. (*Isaiah XL, 9; LX, 1*)

Recitative, accompanied (bass)

For behold, darkness shall cover the earth, and gross
darkness the people: but the Lord shall arise upon Thee,
and His glory shall be seen upon Thee. And the Gentiles
shall come to Thy light, and kings to the brightness of Thy
rising. (*Isaiah LX, 2-3*)

Aria (bass)

The people that walked in darkness have seen a great
light. And they that dwell in the land of the shadow of
death, upon them hath the light shined. (*Isaiah IX, 2*)

Chorus

For unto us a Child is born, unto us a Son is given and the
government shall be upon His shoulder, and His name
shall be called: Wonderful Counsellor, The Mighty God,
The Everlasting Father, The Prince of Peace! (*Isaiah IX, 6*)

Pifa

Recitative (soprano)

There were shepherds abiding in the field, keeping watch
over their flock by night. (*Luke II, 8*)

Recitative, accompanied (soprano)

And lo, the angel of the Lord came upon them, and the
glory of the Lord shone round about them, and they
were sore afraid. (*Luke II, 9*)

Recitative (soprano)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord. *(Luke II, 10-11)*

Recitative, accompanied (soprano)

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: *(Luke II, 13)*

Chorus

Glory to God in the highest, and peace on earth, good will toward men. *(Luke II, 14)*

Aria (soprano)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com'eth unto thee. He is the righteous Savior, and He shall speak peace unto the heathen. *(Zechariah IX, 9-10)*

Recitative (countertenor)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. *(Isaiah XXXV, 5-6)*

16 Aria (countertenor and soprano)

He shall feed his flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for he is meek and lowly of heart; and ye shall find rest unto your souls. *(Isaiah XL, 11; Matthew XI, 28-29)*

Chorus

His yoke is easy, and His burthen is light. *(Matthew XI, 30)*

There will be a fifteen-minute intermission**PART THE SECOND****Chorus**

Behold the Lamb of God, that taketh away the sin of the world. *(John I, 29)*

Aria (countertenor)

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. *(Isaiah LIII, 3: 1,6)*

Chorus

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. *(Isaiah LIII, 4-5)*

Chorus

And with His stripes we are healed. *(Isaiah LIII, 5)*

Chorus

All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. *(Isaiah LIII, 6)*

Recitative, accompanied (tenor)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: *(Psalm XXII, 7)*

Chorus

He trusted in God that He would deliver Him; let Him deliver Him, if he delight in Him. *(Psalm XXII, 8)*

Recitative, accompanied (tenor)

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. *(Psalm LXIX, 21)*

Aria (tenor)

Behold, and see if there be any sorrow like unto His sorrow. *(Lamentations I, 2)*

Recitative, accompanied (soprano)

He was cut off out of the land of the living; for the transgression of Thy people was He stricken. *(Isaiah LIII, 8)*

Aria (soprano)

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption. *(Psalm XVI, 10)*

Chorus

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts: He is the King of glory. *(Psalm XXV, 7-10)*

Recitative (tenor)

Unto which of the angels said He at any time, Thou art My Son, this day have I begotten thee? *(Hebrews I, 5)*

Chorus

Let all the angels of God worship Him. *(Hebrews I, 6)*

Aria (countertenor)

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them. (*Psalm LXVIII, 18*)

Chorus

The Lord gave the word; great was the company of the preachers. (*Psalm LXVIII, 11*)

Aria (soprano)

How beautiful are the feet of Him that bringeth glad tidings of salvation; that saith unto Sion: Thy God reigneth! Break forth into joy glad tidings! (*Romans X, 15*)

Chorus

Their sound is gone out into all lands, and their words unto the ends of the world. (*Romans X, 18*)

Aria (bass)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (*Psalm II, 1-2*)

Chorus

Let us break their bonds asunder, and cast away their yokes from us. (*Psalm II, 3*)

Recitative (tenor)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (*Psalm II, 4*)

Aria (tenor)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (*Psalm II, 9*)

Chorus

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah. (*Revelation XIX, 6; XI, 15; XIX, 4*)

There will be a brief pause; please remain seated.

PART THE THIRD**Aria (soprano)**

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (*Job XIX, 25-26; I Corinthians XV, 20*)

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (*I Corinthians XV, 21, 22*)

Recitative, accompanied (bass)

Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (*I Corinthians XV, 51-52*)

Aria (bass)

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. (*I Corinthians XV, 52-54*)

Recitative (countertenor)

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory. (*I Corinthians XV, 54*)

Duet (countertenor and tenor)

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (*I Corinthians XV, 55-57*)

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (*I Corinthians XV, 55-57*)

Aria (countertenor)

If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (*Romans VIII, 31, 33-34*)

Chorus

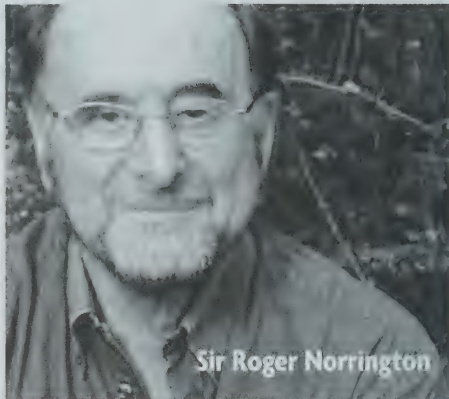
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever. (*Revelation V, 12-13*)

Chorus

Amen.



Emmanuelle Haïm



Sir Roger Norrington

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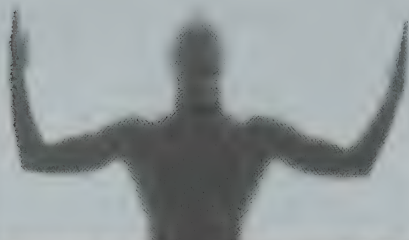
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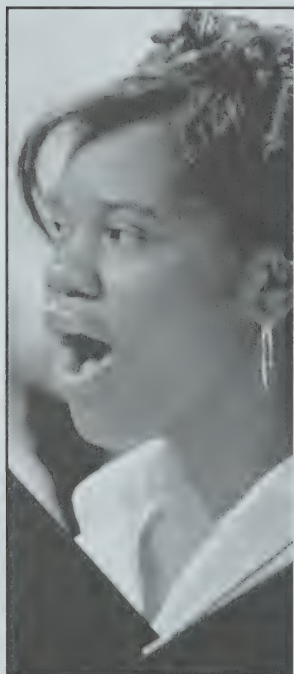
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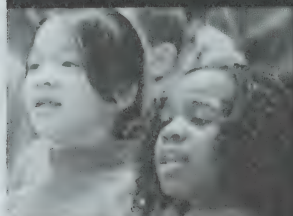
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The program includes four choral ensembles:

Singers trains students age 8-11 who may not have sung in a choir before, or are learning to read music.

The **Youth Chorus** features about 50 choristers from 21 communities, ages 10-14. The ensemble has made multiple appearances at Symphony Hall and made its New York City debut last February.

The **Young Women's Chorus** is a musically challenging ensemble for high school age females. The group will make its Symphony Hall debut as part of the Society's Holiday Sing concert on Saturday, December 9.

The **Young Men's Ensemble** for changing to changed male voices (grades 7+) is new this year, thanks to a generous grant from the **Linde Family Foundation**.

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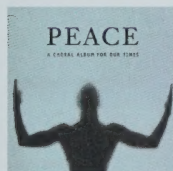
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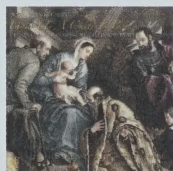
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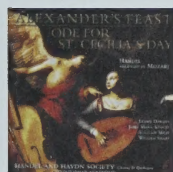
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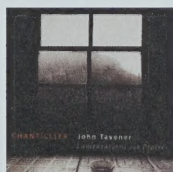
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